VIII 1

SACRED DANCE GUILD NEWSLETTER

PRESIDENT: MRS. WARREN T. JOHNSON (MARY RHODES), BOX 177 PETERBOROUGH, N. H.

EDITOR: MRS. WALTER A. TAYLOR (MARGARET FISK), 7 FORT STREET, ATHENS, OHIO

SEND $3.00 ANNUAL DUES (PAYABLE EACH FEBRUARY) TO MEMBERSHIP CHAIRMAN, MRS. ALLEN HOLLIS, 567 HANOVER ST., FALL RIVER, MASS., 02720. THE DUES COVER THE SUBSCRIPTION TO THE THREE ISSUES OF THIS NEWSLETTER IN APRIL AND SEPTEMBER, 1965 AND IN JANUARY, 1966. YOUR $3.00 MUST BE PAID IN ORDER FOR YOU TO RECEIVE THE NEWSLETTERS.

September 1965

The Sacred Dance Guild became "Incorporated" on June 16, 1965 in Peterborough, New Hampshire! This announcement is from our president, Mary Johnson.

The Board Meeting of the Sacred Dance Guild will be held in Peterborough, N.H. during the October 16 weekend. The members of the Board will discuss the fact that the June Institute was cancelled. This Institute was well planned, but the registration was too small. Please answer the questionnaire on the back sheet of this Newsletter and send it immediately to Mrs. Robert Sonen, Program Chairman, so that there may be more understanding about what you as members are seeking and what you will support. It is admitted that part of the problem regarding registration was that the announcement was not out early enough - so -

NOW HEAR THIS:

COME TO THE ANNUAL MID-WINTER MEETING on FEBRUARY 26, 1966 ..... Save that date!

LA MERI will be the WORKSHOP LEADER on Dance Composition and Choreography

It may be more than one day, but so far this is the advance scoop. There is an excellent program committee that is selecting the leaders at this time. Your reactions on the Questionnaire on the back sheet may help to make it the best MID-WINTER MEETING AND WORKSHOP yet! The annual meeting may be held at a banquet this year! The Workshop and Meeting will be held at Union Theological Seminary, New York, N.Y.

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CONNECTICUT SACRED DANCE REGIONAL WORKSHOP - October 1 - Hartford, Conn.

Place: South Congregational Church, 277 Main St., Hartford, Conn.
Time: Friday, Oct. 1, 1965 - 12:30 to 8:00 P.M.
Leader: Beverly Braem Hall
Planning Com.: Esther Ellison, W. Hartford; Helen Gray, Hartford; and Betty Simpson, Manchester, Conn.
Open to any persons interested, not just for Conn. residents.
Send registrations to Mrs. Henry David Gray, 221 Girard Ave., Hartford, Conn.
Registration fee on arrival: 35¢ per person. Coffee at 12:30!

1 to 3 P.M. Creative Technique and exploring movement (for adult group) Increasing vocabulary of motion. New ways of saying praise, joy, etc.
3 to 3:45 P.M. Discussion of problems, (welcome problems written and sent early); sharing of ideas and choreographies. (for adult group)
4 to 6 P.M. Creative technique and exploring movement (for young people)

6:00 P.M. Supper in Church Snackette. Also 10 minute practise seesions in Sanctuary for choirs participating in the service to follow. Choirs should submit the name of number they wish to present in the service.

Please inform Mrs. Gray in advance if your group can contribute to the Service.

7:30 P.M. Service of Worship in Sanctuary.

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Michigan Regional Workshop for Choir Leaders Only

This will be held early in November in Charlotte, Michigan. Write to Mrs. H.B. Loomis, Jr., 219 W. Lawrence Ave., Charlotte, Mich. 48813 for the exact date and for other information. This is open to all adults.

Since the planning group, including Virginia Lucke, feel that they do not have time enough for leaders to discuss and share when the youth members of the choirs are present, they have decided to alternate workshops. So the next one will be for choir members.

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SUPPLEMENTARY MEMBERSHIP LIST (September 7, 1965)

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See or purchase Dance Magazine, September 1965 which features an extensive film directory covering 19 pages. Dance films help us get a glimpse of the variety of creativity in contemporary dance.

Also, in this same issue of Dance Magazine, be sure to read "A Sliver of Hope" by Doris Hering pp. 46-48 on dance and the mentally disturbed. A sensitive and new approach based on "body-ego technique" - Jeri Salkin and Trudi Schoop.

WHAT OUR MEMBERS ARE DOING:

Pat Sonen (47 Cleveland St., Orange, N.J.):"One Sunday in May I conducted a "Worship Workshop" for the Unitarian Fellowship of Hackettstown, N.J. Considering together "What is Worship?" the group examined ways in which the arts contribute in this service. We used poetry, slides, music and I demonstrated the use of dance in a worship service.

I led a one-day workshop in "Using Movement Creatively in Religious Education" for the Annual May Meeting of the Unitarian-Universalists in Boston. A week long workshop on the same theme at Star Island, N.H. in July was an adventure in discovery of one's creative abilities. How exciting it was to see teachers find joy in using simple dance and find ways to bring dance and the related arts to the classroom on Sunday mornings as a learning technique.

For a special Sunday morning service, "Beauty in the Arts" held in the Unitarian Church of Paramus, N.J. I composed a poem-dance, "My Shining Search" The church was a-bloom with flower arrangements and colorful art pieces bringing together the many arts in this service."

Mary Jane Wolbers (111 So. Green St., E. Stroudsburg, Pa.) : Mrs. Wolbers attended the May 16, 1965 meeting of Dance Therapists in New York City. She reported the resolution passed by the Sacred Dance Guild in February which expressed our recognition and encouragement of dance as therapy, as an opportunity to minister to human needs. Mrs. Wolbers was asked by the newly formed organization of therapists to be its liason with the Guild.

Margaret Fisk Taylor (7 Fort St., Athens, O.): Fall Workshops include:
Sept. 18 at Chambersburg, Pa. at Park Ave. E.U.B. Church, sponsored by the Penna. State Sabbath School Association.
Oct. 16 at United Church of Christ, Medina, Ohio.
Oct. 23 & Nov. 6 &7 at Grace Methodist Church in Dayton, Ohio.
Oct. 29 - 31 at Arch Methodist Church in Philadelphia, Penna.
Nov. 21 She will present a Festive Processional with youth of the Episcopal Church in Athens, O. (in the morning service)
Dec. 19 She will present interpretations of Christmas music in the morning service with the same group.
July 11 - 15, 1966 She will be a leader at the Choristers Guild meeting at Colorado Woman's College, Denver, Colorado.

Louise Mattlage (Westtown, Pa.) : Mrs. Mattlage taught a Workshop in Southport, Conn. during July and August. She writes: "Children in my classes are now learning O Beautiful for Spacious Skies. Adults who are the DANCERS OF FAITH composed during the summer two new choreographies . . . a four part dance untitled as yet . . . Prayer - Statement of Faith - Supplication - Celebration . . . and another new work with music composed for it by Ruth Spellman - entitled Three Things are of God. These will be presented in various churches and schools during the fall and winter.

Constance Reynolds (435 Clay Ave., Scranton, Pa.) is working with her group in preparation for Christmas numbers to be presented at luncheon programs. She writes: "We are not allowed to participate in Church Worship. Pennsylvania seems to worship the Lord sadly - and are unaware of the beauty that could be added."

Virginia Huffine (17 Taft Drive, Winchester, Mass.) In April the Motion Choir of the Winchester Unitarian Church presented "movement to words from the Litany, beginning Bright joy, bright joy. In May we presented it in Bridgewater, Mass." For Church School Day, Robert Storer presented the theme of Freedom expressed through dramatic movement.

WHAT OUR MEMBERS ARE DOING:

Nels Andersen (412 Hayden St., Saginaw, Mich.): "I have two delightful experiences to report:

First -- I was asked to teach an experimental course at the 19the annual TOWN AND COUNTRY CHURCH LEADERSHIP SCHOOL held at Michigan State University, July 19-30. 'The Expressive Arts' was the title of my course and I was to give leadership skills in drama, choral reading, rhythmic choir and informal drama. After a day with drama and a day with choral reading I got the entire class up to dance and everyone danced - not even one man dropped out . We had extra sessions to look at a couple of the TV kinescopes and some of the filmstrips by Margaret Taylor. It was a most rewarding experience and the group, primarily ministers and their wives, was most responsive.

Secondly -- I attended the Lab School for Children's Workers at Green Lake, Wis. One day I had the opportunity of having the entire afternoon to present rhythmic movement to the Administration Section. Adults are truly wonderful in moving right into this art form when given an opportunity. I think it helps when they are away from the local church also and among 'kindred minds.'

The Michigan Fine Arts Conference in which I was a leader will be reported by Virginia Lucke."

Katherine Rutgers (Peckland Rd., Greenwich, Conn.) presented a program for the Federated Music Club of Fairfield, Conn. on May 22. Among her works were: Psalm 121 (MacDermid)Prayer (Gluck), Agnus Dei (Bizet) and The Credo (Gretchaninoff).

Barja Nazaretiz (582 S.E. 20, Salem, Oregon) and her summer group from the Salem Creative Dance Workshop presented a Service of Sacred Dance at the Wesley Methodist Church in Monmouth, Oregon, on August 22, 1965. There was the following sequence: Processional - music by Miles Davis
Hymn: "We've Come This Far by Faith"
Psalm 47
Anthem - Moments of Meditation - Bach Aria
From "Missa Luba" - Congolese Mass: Offertory, Agnus Dei, Anthem, Sanctus, Hymn, Benedictus.

Vija Vetra (16 W. 16th St., N.Y.11, N.Y.) formerly from Australia, who has danced in a variety of churches including coventry Cathedral, England, was active last spring (no more recent account) with this report:

"My last appearances in a church service were at St. Clement's Episcopal Church in N.Y.C. and yesterday at St. Joseph's Episcopal Church in Queens Village, N.Y. My particular interest is to draw East and West closer together - therefor I perform the ancient classical temple dance of India as well as a freer style of dance interpretation of Tagore poems as well as a western style sacred dance interpreting Bach chorales. I hope to bring to the Christian community a better understanding of a distant people, all in the 'family of man' and all with the same aspirations."

Mrs. Bohdan Klawe(21 Highland Ct., Huntington Village, L.I., N.Y.) and the Raga Dancers (and Dance Group of the Unitarian Fellowship) met regularly through the summer and are preparing for a Sunday Morning Worship Service. She writes: "I wish more exchanging of groups could take place. . . . This could be done either on the basis of providing transportation or letting them provide their own transportation and offering to pay 'expenses'.

I have thought it strange that there seem to be no Presbyterian dance choirs and wrote to their national headquarters to inquire. . . They promise to make a little survey and reply to me in detail whether this idea is contrary to their principles. . . Our group is endeavoring to make our presentations Universal in spirit." ed. note: Presbyterian Dance Choirs, please inform Mrs. Klawe. if you are active. Also, the readers of the Newsletter would like to know, too.

REPORT by FORREST COGGAN on National Conference "Dance as a Discipline"
sponsored by AAHPER Division, University of Colorado, Boulder, Colo.
June 20-26, 1965

Walter Terry in his summary at the conclusion of the conference said "I could cry that it's over." He said that dance history is not always made on great stages, but sometimes in administrative offices and in meetings such as this conference. He said that "history has been made here this week." The results are destined to spread their influence to the entire USA and possibly the world, and in terms of time to the generations to come, to future teachers and administrators. Mr. Terry will be reviewing this conference in the Herald Tribune. The two major achievements, according to him were:

A. A practical and militant blueprint for action which will allow dance to flourish in the second half of the century.
B. A philosophy, which when fully developed and exploited, can serve the individual (you and me), our children and mankind.

This was truly a working week! And nearly everyone I talked to was well-worn by the concluding sessions. But one and all thought that a new threshold of maturity had been reached with the recognition of Dance as a Discipline in higher education. Working groups which made stirring final summaries included:

1. Implications for teacher education
2. Nonverbal learning aspects of Dance
3. Verbal learning aspects of Dance
4. The place of the Dance Curriculum in the academic structure
5. The professional Career in Dance
6. A Brief for Administrators
7. Dance criticism
8. The sphere of the folk forms

Major addresses included:

"Nonverbal Learning: A Challenge to Education" - Walter Terry
"Dance as a Discipline" - Dr. Alma Hawkins *
"Nonverbal Learning: A Luxury or a Necessity" - Dr. Homer Rainey
"The Arts in America" - Dr. Harold Taylor
"A Dance Educator Speaks" - Margaret H'Doubler

Bruce King headed the "professional career" study group. Murray Louis presented classes and a brilliant theater concert. Shirley Genther and Carroll Russell presented "Dialogue of the New Dance" an exciting lecture-demonstration with beautifully coordinated slides. Special research papers were read, and panels of arts representatives explored "Academic Implications of the Performing Arts: Dance, Drama, and Music" and "Academic Implications of Nonverbal Learning as Related to Five Disciplines: Architecture, Dance, Music, Painting and Sculpture". Doris Hering was present and served as an advisor.

The outcome of all of this activity was a declaration that Dance was an equal Discipline and should be recognized as such. That it should receive equal support with the other art disciplines. That, no matter where each individual institution decided to locate it, it should be kept intact and given the dignity it deserves and the freedom to serve the needs of all the students and the other academic disciplines. This requires adequate staff, budget and facilities as well as necessary administration. Dance was seen evolving in the broadest sense.

* see P. 14 of this Newsletter for more about Dr. Hawkins

Forrest Coggan (continued)

It was seen as including the Act as well as the Art. It was seen as a fundamental educational means in both its verbal and non-verbal aspects. It was seen as manifesting itself in its myriad forms, all worthy of study. Therapy, notation and ethnic roots were emphasized. Dr. Rainey asked for abundant opportunity for observing all dance forms, for participation and more participation (the value of re-creation), and for much opportunity for creation of the Art! He warned that the creative urge should not be squelched or mishandled by too-early criticism. He cited the sharp decline in easy creativity after the 4th grade. He also warned of the danger of over-emphasis on verbal aspects to neglect of the unique non-verbal offerings which dance can make to education. He said the uniqueness is in the expression of it and this may suffer within the University and should be avoided "at all costs." (He had earlier stated that the future of the arts is intimately related to the University and higher education.)

More particulars on this conference will appear in "Focus IV", the dance division publication which arises from such conferences. Those who are interested in reading the texts concerning all the aspects mentioned including studies in therapy, ritual, etc. will want to watch for the availability of this excellent magazine, released by AAHPER.

For those who do not know: The National Section on Dance became a full "Division" under the AAHPER (American Association for Health, Physical Education, and Recreation) just this last March. The AAHPER is a department of the National Education Association. This particular conference had been in the planning stages since 1962, which is evidence of considerable foresight. Charlotte Irey, director of the conference,as well as the many others involved (including the U. of Colorado extension)deserve congratulations from all of us.

The short history and purposes of the Sacred Dance Guild was read before the assembled participants and all the available material on the Guild was quickly picked up. Many more copies of all the information would have been welcomed. Perhaps next time. Religious dance in both primitive and modern society found its way into the many discussion groups as, of course, one might expect. A real "under-current" of concern was sensed.

As Walter Terry said, dance is a late comer (relatively) to education in spite of its ancient powers as an educational factor. And as Charlotte Irey stated in her opening remarks, at last it has born "a flower": Dance as Discipline.

And so, dear Guild Members, despite all the work . . . . Hooray! And thank you all for making it possible for me to attend as your representative. It was an honor to be asked to represent the Sacred Dance Guild which had been invited by the AAHPER to send a representative to this meeting in June.

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Forrest Winston Coggan writes: (on June 27)"At this writing I am still in the West as I have numerous other meetings to attend for the Foundation of North American Indian Culture, and the National Folk Festival Association. Immediately preceding my visit to Boulder, I was guest lecturer in Taos, N.M. for the annual aesthetics institute, speaking on "Genesis of the Dance" . . . quite naturally with some mention and demonstration of religious dance . . . since we were also concerned with the metaphysical and expanded consciousness."

editor's note: Forrest Coggan will be guest lecturer in the School of Drama and Speech in Ohio University, Athens, Ohio - during the second semester.

LOUISE MATTLAGE reports on her expereinces in Hawaii and Japan:

In March and April 1965 I took two months for a vacation with my husband. In Hawaii I taught at the Lahainaluna High School on the island of Maui. Classes of 40 or 50 Jr. & Sr. High girls. After basic techniques, separated them into 3 groups, each group created on one specific technique. Combined this development with movements forward and back, up and down, sideways and around covering space, keeping groups together, using words sung by students while dancing "Oh Beautiful for Spacious Skies".

From these sketches appeared lovely sacred dances created by these students who had never before been exposed to Contemporary Dance. On this same island of Maui, I was invited to perform in the sanctuary of the Lahaina Methodist Church where I gave The Lord's Prayer. The minister read the words; the organist accompanied with simple chords. Met with the children of this church as they rehearsed for their Easter Program. They were eager for help. Had little to offer as they were using Margaret Fisk Taylor's "Look Up and Live"! Did suggest more movement in space as dances tended to be rather static. The director was one of the organists and I commended her for her interpretation of the hymns used. I thought the children ecstatically lovely, as they always are in Sacred Dance when taught with dedication, however simple.

Went to Zamboanga in the Philippines; lectured and demonstrated with Dian Hamilton, former student and member of the DANCERS OF FAITH, now with the Peace Corps there. Performance in a large gymnasium, P.T.A. sponsored. Used center of floor, danced in round adjusting dance pattern. Effectively presented by facing one dancer North and the other South . . . performed "He's Got the Whole World in His Hands" with Peace Corps workers singing words. Response by the audience overwhelming. The Mayor and a group of public officials enthusiasts.

On to Japan where we spent month of April. Taught at Nishimachi School in Tokyo. Started all classes with upward stretch and prayer... "Thank you God for another day to serve Thee". Developed words with STRETCH (Thank you God), TURN (for another day), BOW (to serve Thee). Children's response was beautiful; 60% were Japanese; other 40% from Embassies from all over the world. Most of the latter spoke neither Japanese nor English. Most understood a little English as school is set up to teach Japanese in a.m. and English in p.m. Taught both boys and girls.

Demonstrated Sacred Dance for Madam Futagawa and audience of dance teachers, students, well known choreographer and famous stage designer among them. Tried to explain our various approaches to it. . . stressing fact that there are many ways to do so in America, even within the Christian Churches. Emphasized that all dance at its highest level should be a universal language comparable to all fine art, and that words were unnecessary. (Had a marvellous interpreter for this lecture.) Demonstrated brief excerpts from my DANCERS OF FAITH works: Jonah's Way; The Parable of the Wise and the Foolish Virgins; Ecclesiastes; Remember Now Thy Creator. Used tape brought with me. Finally did The Lord's Prayer with words in English. At the end, the men in the audience, none of whom understood a word of English, shouted "Arigato, Arigato! (thank you, thank you) The ladies were most enthusiastic. Happy to be asked to come back. I hope I can.

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editor's note: A wonderful experience; a fine report; and a remarkable vacation with your husband! What does he do?

HERE AND THERE

Pauline Koner From January to June 1965 Miss Koner taught modern dance in Japan. She was on a Fullbright-Hayes Lecturers' Grant. She was received with enthusiasm. She said, "Many modern dancers, eager to cast off tradition, are unaware of the wonderful characteristics of the Japanese classical dance which would give Japan's modern dance its own identity. B ut the students absorbed my reaction and, by the end of the 12-week workshop, I began to see a fresh approach in their studies."

Miss Koner performed "The Farewell" in a lecture-concert in Tokyo's 2,476-seat Toho Center. She has been asked to repeat this performance for the Japanese Classical Dance Association, the most conservative dance organization in Japan and the one which has refused recognition of ballet and modern dance! So, with the encouragement of the U.S. Embassy, Miss Koner repeated this [illegible] on August 3.

(information from Dance Magazine, August, 1965)

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Alice Harrison of the Boston headquarters of the Unitarian-Universalists is compiling a pamphlet on Sacred Dance. She has arranged a gathering of Sacred Dance members in that area for round-table discussions.

(information through Virginia Huffine)

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A retreat on THE ARTISTIC IMAGINATION AND THE CHURCH was held at Kirkridge, an ecumenical retreat-and-study center in Bangor, Penna. July 23-25, 1965. The purpose was "to attempt to understand the art forms as we experience them and to join the creative dialogue between artists and churchmen." John Young, director of the drama program at Riverside Church, New York City, led the group in discussion of the dance after showings of Martha Graham's "Dancers' World" and a theatre piece by the Alvin Ailey Dance Company.

(information through Mary Jane Wolbers)

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Florence Purvis contributed an article on THE ART OF LITURGICAL MOVEMENT in the July/August 1965 issue of Impresario - Magazine of the Arts. The subtitle of the article was: "The art of Liturgical Movement, a graceful dance form based upon Christian beliefs, is a spiritual expression of prayer, faith, and love, with interpretations of scripture. It is the quintessence of spiritual joy." After a brief historical sketch, she discusses the work of the dance choir in a Birmingham, Michigan church, where the first presentation was made six years ago:

" . . . At that time, The Lord's Prayer was integrated into the writing of a symphonic drama on church history, Past, Present, and Future. It was performed as a final act representing the future church as one giving world peace. It has continued since as an art filling one of man's greatest needs, inner peace, a spiritual void in this modern materialistic world. It gives substance and inner dimension to the abstracts of prayer, faith, and hope, and refreshing interpretations to scripture through movement and color bringing the printed page to life. It is a way of rising to spiritual heights where man's mind may soar, and grasp greater knowledge. The first movement was followed by other works which include The Parable of the Sower, an educational highlight for Christian understanding."

(for further information, write: Miss Purvis, c/o Impresario, 28081 Southfield Road, Lathrup Village, Michigan.)

REPORT on the 17th ANNUAL RELIGIOUS DRAMA WORKSHOP August 14-21, 1965

at Lake Forest, Illinois -- Sponsored by the National Council of Churches
475 Riverside Drive, N.Y., N.Y.

This workshop has grown into ecumenical and international proportions. This summer England, Canada, Sweden, Germany, all sections of the U.S.A. and at least 10 denominations were represented either on staff or among the over 160 registrants.

Carolyn Bilderback taught Movement in the Theatre, replacing Pat Jewitt who was unable to teach because of a spinal disc operation. Miss Bilderback is a graduate of Reed College, studied Mathias Alexander method and with Sybil Shearer, has taught at the Aspen Music School and choreographed for operas at Aspen Music Festival. She is now teaching at Union Theological Seminary and at Manhattan School of Music as well as conducting studio classes for actors and dancers.

Other staff members were: Samuel Draper for seminar on Play Analysis; Lawrence L. Gruman for seminar on Christian Theology; Olov Hartman, Swedish lecturer on Drama as Church Art; W. Moelwyn Merchant, English lecturer on Shakespeare and the Creeds; Tuve Nystrom, Swedish leader in the Practice of Drama; Robert Seaver, Workshop Director and leader in the Practice of Drama; Mary A. Tully for seminar on Drama in the Church for Christian educators; J. Blaine Fister, registrator and administrator.

Purposes of the whole workshop: To nourish, fill, refresh, encourage, gather new ideas. Philosophy of the program: That art is essential in man's life. The artist's view of life is something we constantly need. It is assumed that those who come to the workshop believe the above, that they want to deepen their understanding and direction; that they may return to help fellow church members and committees to become more comfortable in this awareness of the essentialness of art to man. That they are here with the conviction of the need to do this job well, to train leaders in their communities. Also recognize that are here because of the loneliness of the job, to find fellowship, a sense of love, of Christian discrimination.

Daily schedules:
1. Lectures to open doors for further study, reading, motivation. Then whole group went to gym to work with Carolyn Bilderback - and they all worked.
2. Experiences in work groups and seminars: 3-5 and 7:30-9:30p.m. There were 17 in the dance group.
3. Opportunities for informal conversation. Found value in comparing notes, experiences, problems, solutions.

Miss Bilderback has a quiet dynamism that drew responses from the most inexperienced in body movement and stimulated the trained members to further extension. Her uniqueness was in presentation of awareness of the body in space, relating all parts of the body to the floor -- this reminded me much of Barbara Mettler's approach to movement. . . . Improvisation was stimulated by word, such as "feel and move like a block of ice, smoke, river at night, gum." There was time for individual criticism, group sharing of individual or group improvisation. Some members wanted to work on specific movement assignments such as Job, Glass Menagerie; 2 groups worked out movement to the chorus from Murder in the Cathedral beginning "Does the bird sing in the south?" . . . Judging from comments made there should be many new movement choirs this winter.

I found it particularly encouraging to see how closely the arts are being coordinated rather than each going off on a lonely tangent. . . . Pastor Hartman stated, "Church drama of today has to be of today, standing in its own time." It doesn't deny ancient source, rather it receives impulses from other drama,

(over)

Report of Religious Drama Workshop (cont.)

historical as well as modern. It can strengthen the announcement of faith, sharpen the confrontation of man with God; it is a means of self-identification. Then Miss Bilderback would point out in class the need to find self, relate that self to space, to people. Again, only when a person clearly conceives of an idea he wants to express can he begin to communicate successfully -- a from within out process.

Bernese Schlegel(2514 Union S.E., Grand Rapids, Mich.) and Virginia Lucke(also of Grand Rapids) were two members of the Sacred Dance Guild attending this Workshop - perhaps other S.D.G. members, also. Virginia contributed this valuable report.

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There were other Fine Arts Conferences in which dance and religion were highlighted - one for the Rochester Council of Churches, Rochester, N.Y.; one for the Ohio Conference of the United Church of Christ, Columbus, O.; perhaps more - but the editor received no reports for this issue. Week long conferences accomplish so much more than week-end dabs. Start planning now with your church state-wide organizations or with your area council of churches to have a Religion and Arts Conference next summer.

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HERE AND THERE

At the Annual Meeting of the National Association of Congregational Christian Churches held on July 3 at Pomona, Calif., three young women presented an opening service in choreographic worship which included Psalm 121 and The Lord's Prayer. The three were: Dail Dvorah of Claremont, Calif., Sandra Somerville of Skowhegan, Maine, and Betsy Gray (daughter of Helen Gray) of Sitka, Alaska!

As a part of A FREE CHURCH FOLK LITURGY prepared by the pastors of the Greenfield Hill Congregational Church in Fairfield, Conn., Mrs.Douglass Lawder arranged two sacred dances presented by the Senior Pilgrim Fellowship on May 23, 1965. One was "The Lord's Prayer" to music by Mitchell from his "American Folk Mass"; the other was "Turn, Turn, Turn" arranged by Seeger. A creative venture.

Evelyn Oshiro at the Community Church in Pearl City, Oahu, Hawaii tells of her presentation of MY FAITH LOOKS UP TO THEE on Easter with four 9th Grade boys: Nowell Baricuatro, Rory Kishimori, Grant Murakami, and Michael Suenga. The words were sung in Hawaiian. She writes: "The Creative Movement was most touching." They worked out their variation on suggestions from Margaret Taylor.

Paula Gold (325 Lakeview Drive, Enid, Oklahoma) writes: "This summer I have been writing a manual of creative rhythmic movement for the mentally retarded for use this fall at the Enid State School for the Mentally Retarded. This manual is written for a nine-month period. There are 12 retarded persons in my movement choir. They range in age from 20 - 58 years. I have found Margaret Taylor's books, Time for Wonder and Time for Discovery, of real value." Paula is a junior at Phillips University in Enid, Oklahoma. She is active in Christian Education in the First Christian Church in Okmulgee, Oklahoma.

Nels Andersen recommends Barbara Mettler's MATERIALS OF DANCE -- AS A CREATIVE ART EXPERIENCE. "I think it should be a must for both the beginning director and the experienced one because it is full of ideas and levels of experience.Non-technical but guides one into creative dance activities. Relates to other arts." Order: Mettler Studio, 3131 No. Cherry Ave.,Tucson, Arizona

Report on the 2nd Conference on the Religious Arts

- Virginia Lucke *

at Pilgrim Haven, Michigan, Aug. 22-28,1965

Staff headed by the Rev. Mr. Donald Rumery and the Rev. Mr. Richard Ford
Dance Leaders: Nels Andersen, Joanne Cooley, Virginia Lucke, Ruth Loomis.
Other leaders in drama, graphic art and a director of work projects

31 intent, hard working high school campers spent these days learning about, acquiring skill in and communicating thru the arts. Daily schedule:

8:30 - 9:15 a.m. Body Movement for all - led by Nels Andersen
9:30 - 11:45 a.m. Interest groups
2:00 - 3:00 p.m. Interest groups (dance shared work done in home churches)
3:30 - 5:00 p.m. Recreation
7:30 - 8:30 p.m. Interest groups
8:30 - 10:00 p.m. Work session (repairing and cleaning stage and gym, etc.)
10:30 Closing Worship (each evening ending with 1 large or 2 concentric circles interpreting The Lord's Prayer in movement)

Dance technic was presented by Joanne Cooley following the more general body movement session. There were 13 in this Dance Interest group; some who had been in church rhythmic choirs for several years; some who had never seen such work. Virginia Lucke was responsible for the choreography session from 10:30 - 11:45; and she was ably supported the other members of the dance staff, when it came to dividing into smaller units and to evaluation times. In the evening sessions Nels presented movies including Pearl Lang's "And Joy is my Witness" and John Butler's "Promenade to the Lord". These were followed by discussion.

Since none of the group had done enything with verbal accompaniment and self accompaniment, we started working on the Invocation -- "Seek ye the Lord where (while) he may be found . . ." repeating phrases whenever need arose. They sang the Doxology as they did it in a rather stylized form both movementwise and spacewise - a triangle, apex front, all doing same movement at same time, even using hand formed triangle for last line.
A delightful improvisation session developed on the beach one day to a short poem by Joanne Cooley, a statement of praise and joy for the beauty around us.

Another day, as we worked on arm swings, the idea for a processional developed - arms starting slightly forward, hands waist-high, swing up and out, rotate shoulders forward as arms come down from shoulder height, until hands are back waist high, making small circle with hands to finish before repeat. Found could use Bach's "My Spirit be Joyful" (on Col. record ML 4435 Music of Jubilee.)

For change of pace and mood, we worked on"3 Kids in a Sandbox", developing many different ideas to express the theme: they get along together, yellow, white, and black hands; why can't you and I?

For the Saturday morning closing program, the dance interest group contributed:

Processional Bach's "My Spirit Be Joyful"
Invocation "Seek ye the Lord . . ."
Doxology
Three Kids in a Sandbox by J. Fromer
Benediction The Lord's Prayer (all campers and staff participating)

The Rev. Mr. Ford introduced each section of the program (which also included works of other interest groups) and these introductions served to orient Parents, a Youth Ministry Conference group as well as the Middle High Campers who were all guests for this program.

* Virginia Lucke - 1156 Gladstone Dr. S.E., Grand Rapids, Mich.

REPORT OF THE SPECIAL COMMITTEE ON THE COUNCIL'S ROLE IN THE FIELD OF RELIGION AND THE ARTS published by the Div. of Christian Life and Mission of the National Council of Churches, 475 Riverside Dr., N.Y.,N.Y.

Excerpts from this pamphlet which was made available in May, 1965:

The Church and the Arts

The church is concerned with the arts because the church is concerned with the concrete actuality of human life. . . .

. . . If the church is to speak helpfully of health, she must know man's sickness and his hurt; if she is to speak of redemption, she must know the forces and forms and energies of damnation; if she is to speak of the peace of God, she must make true soundings of the angers of men.

The full scope of Christian life and work, therefore, inevitably includes attention to the arts in all their contemporary forms. . . .

The character of our civilization is such that its real inwardness is most fully grasped through the sensitive recorders we know as the painter, the poet, the novelist, the architect, the musician, the dramatist, the dancer. . . .

The first task of the church in the area of the arts is to know contemporary culture and its expressions and through them to know our time more fully. Christian life and work is necessarily concerned with all aspects of the human and social situation. When we speak of the Christian concern with contemporary culture, the term "culture" itself by its very ambiguity supports the case. For culture happily suggests not only the arts, the "works of the mind", the "higher culture" associated with literature, architecture, music, the drama, the graphic arts, the dance, etc. It is also used to refer to the values and patterns of a civilization, the quality and spirit of an age. We cannot diagnose the human situation without due scrutiny of the arts. . . .

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editor's note: The underlinings are mine to insure the reader's notice that the National Council of Churches recognizes this art of the dance. Also please note the emphasis on contemporary aspect. Worship is no longer considered a quiet, peaceful matter. In Honest to God, Mr. Robinson stresses the need to face confusions and hostilities as we worship: "The function of worship is to make us more sensitive . . .; to focus, sharpen and deepen our response to the world and to other people beyond the point of approximate concern . . to that of ultimate concern; to purify and correct our loves in the light of Christ's love; and in him to find the grace and power to be the reconciled and reconciling community. Anything that achieves this or assists toward it is Christian worship." Is your Sacred Dance Choir facing the contemporary challenge of present-day searchings into the alienation, the anxieties, meaninglessness, apathy and insensitivity? Some reports show this concern; others seem to be in a vague drift of unreality. In each service or program check to see if you are using dramatic movement to express the searchings in these distorted times. Because your church permits your group to take part in worship in the sanctuary, don't become a "hot house" plant of tender beauty. Struggle with the storms of these days and see what creative and strong responses your dance choir can evolve in order to communicate involvement and faith growing because of involvement. The answer is not important; the growing edge of faith is the important issue.

* * * * *

Let us hope that this SPECIAL COMMITTEE on RELIGION AND THE ARTS will have a valuable and dynamic influence in encouraging the use of the arts in our churches and communities. We will look for further guidance from them.

STATEMENTS BY CHOREOGRAPHERS

Anna Sokolow (from "I Hate Academies . . . Modern Dance is an Individual Quest" in Dance Magazine, July 1965; also from Choreographers on Choreography to be published in the spring of 1966 by Wesleyan Press. This book will be edited by Selma Jeanne Cohen.)

" . . . To learn to choreograph, you just have to mess through it for a while. Most people feel they have to 'fix' a dance, they have to make it 'neat'. No - it's better to have disordered life, but to have life. The modern dance is an individual quest for an expression of life." . . .

"Choreography always reflects the character of the creator. We see in the person's work what he asks from life and from art. Some want only to be entertained, so they offer us only entertainment. Others see life as a tremendous, mysterious force, and this is reflected in their work. . . ."

"I don't like ivory towers. The artist should belong to his society, yet without feeling that he has to conform to it. . . . He must see life fully, and then say what he feels about it. Then, although he belongs to his society, he can change it by presenting it with fresh feelings, fresh ideas.

"The important thing is that the art being created now be related to now, to our time. . . . If he draws on the everchanging life around him, his work will always be fresh and new. Art should be a reflection and a commentary on contemporary life. " . . .

" . . . I see no reason to fight a personal language; it's an organic statement of the person. But one must not rest on it. The important thing is to stretch the personal vocabulary so that it does not remain static." . . .

"In Opus 63, I just started out to do something in unison movement. But the work talked back to me. After a wild Bossa Nova, with everyone going at each other, I ended it with the dancers just walking. It had a quality of strength, like religion; a belief that the spiritual thing will survive. But my works never have real endings; they just stop and fade out, because I don't believe there is any final solution to the problems of today. All I can do is to provoke the audience into an awareness of them."

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Nancy Hauser (Minneapolis teacher-choreographer - her article, "Minneapolis Muse" in Dance Magazine , August 1965 - excerpts:)

" . . . Our need is not simply subject matter or content, but a way of moving which is meaningful, and a feeling for what is true in human experience."

" . . . Improvisation in dance has been thoroughly misunderstood and mal igned. It is a tool to help us discover ourselves, to release us from inhibitions which render us helpless to express the totality of our beings as artists, and it is a means of furnishing us with the movement experiences which become the source . . of our intuitive powers." . . .

" . . . Gesture is the language of the dance, but the language in and of itself is meaningless. The language must make a statement, and the expressiveness of the statement depends upon many factors other than the bare bones of the words. We must find the tone, the pitch, the intensity, the tempo, the rest, the climax - all of the nuances which make the gesture felt." . . .

"Our obligation as dancers is to know the 'core' of ourselves, that central innermost part, and while keeping that core intact, inviolable, give of ourselves and accept for ourselves, all that is universal and valid aesthetically. . . . The student is a human being, a potential artist, who must be led down paths whereby he may find his own vision, his own style." . . .

COLLEGE OR CAREER FOR DANCERS? UCLA'S ANSWER by Ernestine Stodelle
(excerpts from this article in Dance Magazine, May 1965) Part I

Only three years have elapsed since the dance was granted autonomous rule in the university of UCLA. The shift of dance from the Department of Physicall Education to the College of Fine Arts, it became a subject of major status leading to a B .A. degree, was officially the decision of the Committee on Educational Policies; but the visionary movers behind the scenes were Franklin D. Murphy, Chancellor of UCLA, and William W. Melnitz, Dean of the College of Fine Arts. . . .

(Alma Hawkins is the administrator and teacher as well as being a scholar and author.) An educator, first and foremost, Alma Hawkins'main concern is the development of the creative powers in the human personality through the enriching experience of the dance. . . .

In her book, Creativity through Dance, she states her philosophical credo in simple terms: "Anyone who has observed creative people at work knows that each artist must work through the process in his own way. There is no charted path that leads to the final product." Her own teaching, and that of her staff, follow this thought . . . by evoking creative responses through enquiry and research, rather than through direct criticism. . . .

Dr. Hawkins has built a comprehensive balanced program that involves a "full scholastic discipline" for dance majors. . . .

Not only does the dance major learn the rudiments of his subject - movement, choreography, dance notation, music analysis for dance accompaniment, fundamentals of creative dance - but he is taught to consider the dance in the broadest context possible: as "one of man's oldest and most basic means of expression." This comprehensive point of view involves a study of the history, esthetics and philosophical trends of the art, plus a liberal education in the other arts and sciences. . . . .

(Among those on her faculty) Juana de Laban, who received her Ph.D. at Yale University, is the daughter of the late Rudolph Laban, one of our century's greatest theoreticians and teachers of movement. A scholar in her own right, Dr. Laban conducts courses in stage mcvement, and lectures on history of dance.

(excerpts from Part II of this article in Dance Magazine, June 1965)

. . .For her, the modern dance is a creative force in a double sense. As an art, it expresses the inmost thoughts and feelings of the choreographer; as a scholastic experience it has the power to release unsuspected creative elements within the human personality. In both instances, "dance enables the individual to relate to his invironment in a highly personal and unique fashion"

. . . Intuitively aware of what makes artistic temperaments "tick", Alma Hawkins provides an atmosphere of patience and understanding which encourages experiment. A quiet but determined faith is at work here. "What could be more important", asks Alma Hawkins, "than facilitating the creative development of the human being?"

. . . Bennington (College) marked a turning point in her development as a teacher, for from this time on, she envisioned a future when creativity, instead of being the private possession of a few outstanding artists, would become the exhilarating experience of countless dancers who seek more than technical gratification from the dance.

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editor's note: I hope you may read the whole article and make use of its ideas
(1) partly to encourage other colleges or universities to place dance in the department of Fine Arts
(2) and partly to encourage more creativity through her example and emphasis.

Report on the First Clinic in Dance Education for Handicapped

Sponsored by D.A.N.C.E., INC. which stands for: Dance Activity is Needed in a Child's Education (June 21-23 in Dayton, O.)

Mrs. Thomas Kirchmer is founder and president of the Program Designed for Handicapped Children. Betty Kirchmer is a dance teacher and a mother of eight children. The idea of offering dance to handicapped children came to Mrs. Kirchmer seven years ago. There are now similar programs in 22 cities in the U.S. She started with teaching dance to blind children, then became involved with the deaf and the retarded.
Gene Kelly is the honorary chairman of D.A.N.C.E.
Guest teachers at the clinic included Dr. Peter Wisher, physical education dir- at Gallaudet college for the deaf in Washington, D.C. and Goodloe Lewis, a dance teacher for retarded children in Sherman, Texas.

During the three-day Clinic all varieties of dance were considered. Some of the sessions were listed in this way:

Philosophies of Dance for Deaf - Demonstration of Technique - Explanation of Sign Language. Peter Wisher
Rhythms & Creative Dance for Deaf Nancy Longfellow, Dayton, Ohio
Explanation & Beginning Procedures for Retarded Goodloe Lewis
Basic Technique for Cerebral Palsy Edith Royal, Orlando, Florida.

Betty Kirchmer sent copies of some of the sessions and the following excerpts are shared with the members of the Sacred Dance Guild for many of its members are involved with handicapped children:

Work with the Mentally Retarded

Goodloe Lewis, 106 E. Jones St., Sherman, Texas:

Vast number of retarded children. Of each 100,000 population: 200 Blind, 300 Polio, 350 Cerebral Palsy, 700 Rheumatic Heart, and 3,000 Mentally Retarded.

Though we may not know WHAT it is, WHY it happens, or HOW VAST it is, we DO know that with patience, perseverance, and affection, they CAN be helped. The conscientious dance teacher is especially qualified to help the retarded child physically, mentally, emotionally and psychologically.

If you are just beginning or considering teaching the mentally retarded, I feel sure that you are experiencing the same reservations, fears, and panic that I experienced. What shall I teach? How can I reach the children? Am I emotionally capable of doing this work? You will quickly discover that you have "nothing to fear but fear itself"! You will learn more than you teach. If you have patience, understanding, perseverance, and genuine love and affection for the children (which will be returned ten-fold) you WILL be successful.

Anything you can get the children to do, do together, and have fun doing it. There is a need for going slowly, for repetition and following a set routine. Results will be SLOW , but very sure.

Expect and demand the best work the child is capable of doing, be high in praise and low in criticism, show much interest in anything the child has done or wants to tell you, and treat and discipline each child as you would any normal child. By all means, remember that a handicapped child wants and needs help - not sympathy.

Report on the Clinic in Dance Education for the Handicapped (continued)

Some Teaching Suggestions: (Goodloe Lewis)

1. Talk with children to develop their confidence in you and in themselves.
2. Don't expect every child to co-operate or participate. Encourage them, but have patience -- it may be months before a child will respond.
3. Explain everything in detail.
4. Music can act as a stimulant or a sedative. Use brighter tempos on days when class is depressed, softer tunes (and volume) when hypertension is evident.
5. Set tempo to child with a specific need -- others will follow.
6. Repeat music or exercise. Always do everything exactly one way and the same way until it is completely mastered.

My Approach: Rhythm and Coordination

Since everything in the world has a rhythm pattern (walking, running, talking - even the drip-drip of a leaky faucet), the natural approach to working with the mentally retarded child seemed to be through Rhythm. I have found this "fun approach" most successful in aiding the child physically, mentally and socially.

PHYSICALLY through the use of large and small muscles, development of a rhythmic sense, and the development of physical coordination.
MENTALLY through a feeling of participation and achievement, release from tension, poise and self confidence, and fun and happiness.
SOCIALLY through group participation, development of self control, ability to listen, expansion of attention span, and "role playing".

Work with the Deaf Peter Wisher:

Students at Callaudet College have developed what is termed a "new art form". It is the transformation of signs to dance movement. A sign used in communication is abstracted, thus making it an art form.
The world of silence should not preclude the deaf from participating, creating and performing all forms of the dance.
The deaf seem to be more creative than their hearing peers and appear to reap greater benefits. Being deprived of singing, and especially choral singing, in which so many hearing people find emotional satisfaction, may make the deaf pupil more aware of emotional satisfactions gained from the dance.

The students have developed a Christmas program in which they, through the abstraction of signs, dance the seasonal carols. For the past two years this program has been a high-light in local churches.

An informal study has been in progress in the primary grades to encourage the improvement of speech through singing games and dances. . . gratifying results.

In the dance the deaf find an excellent area for self-expression. Other values: (1) the promotion of physical fitness, (2) it serves as an environment in which tensions are released, (3) group efforts assist in attaining desirable social outcomes, (4) the understanding and appreciation of the dance in general, and (5) the development of certain spiritual values cannot be overlooked.

Work with the Blind - Lera Rae, 3717 Wilmington Ave., Dayton, Ohio

She suggests: Use assistants to work with individual blind child. Ideal size of class of four children.
"I feel the main thing is to keep them happy and wanting to try what you suggest. . . . Help their balance, poise, grace and give them an appreciation of dancing."

For information, write to Mrs. Kirchmer, 204 Cushing Ave., Dayton 29, Ohio

PRE-REGISTRATION FORM FOR NEW YORK SACRED DANCE GUILD WORKSHOP

Please fill in and return by Feb. 14 with $1.00 deposit at least for each person to: MRS. ROBERT SONEN, 47 Cleveland St., Orange, N.J.

NAME

ADDRESS

CHURCH

POSITION

Number of years involved with a motion choir or sacred dance choir
(use back of paper or another sheet for biographical sketch)
Check the times you plan to be with us:

Friday afternoon __ dinner __ evening __

Saturday morning __ lunch($1.25 & reservation in by 24th) __
afternoon __

Prepared to present: (describe selection)

_ _TEAR HERE AND SEND THIS IN TO MRS. SONEN BEFORE FEB.14 _ _ _
* * * * * * * *

1966 MEMBERSHIP DUES ARE NOW DUE!

Your membership in the Sacred Dance Guild expires in February. Send your dues now to assure regular receipt of the NEWSLETTER and membership rates at meetings and workshops. Please help avoid the time, energy, and expense of repeated reminders by returning the form below, with your dues, before Feb. 14. I will be most grateful to you.
With thanks and good wishes for the New Year,

Lynn Sherwood, Membership Chairman

SEE THE REVERSE SIDE OF THIS SHEET FOR DESCRIPTION OF MEMBERSHIPS;
FILL IN THIS FORM AND SEND IT TO MRS. SHERWOOD

REGULAR MEMBERS receive the Newsletter, published three times a year, and may attend meetings, workshops, etc., at special rates.

STUDENT MEMBERS According to by-laws, high school or undergraduate college students may join the Guild as student members. They have the same privileges as regular members.

GROUP MEMBERS Sacred dance choirs or dance groups involved with religious movement are encouraged to join the Guild as group members. Individuals within the groups, though not considered regular members of the Guild, are listed with their groups and are entitled to membership rates at workshops, meetings, etc. Two Newsletters will be sent to one designated person for the use of the group. Groups join-